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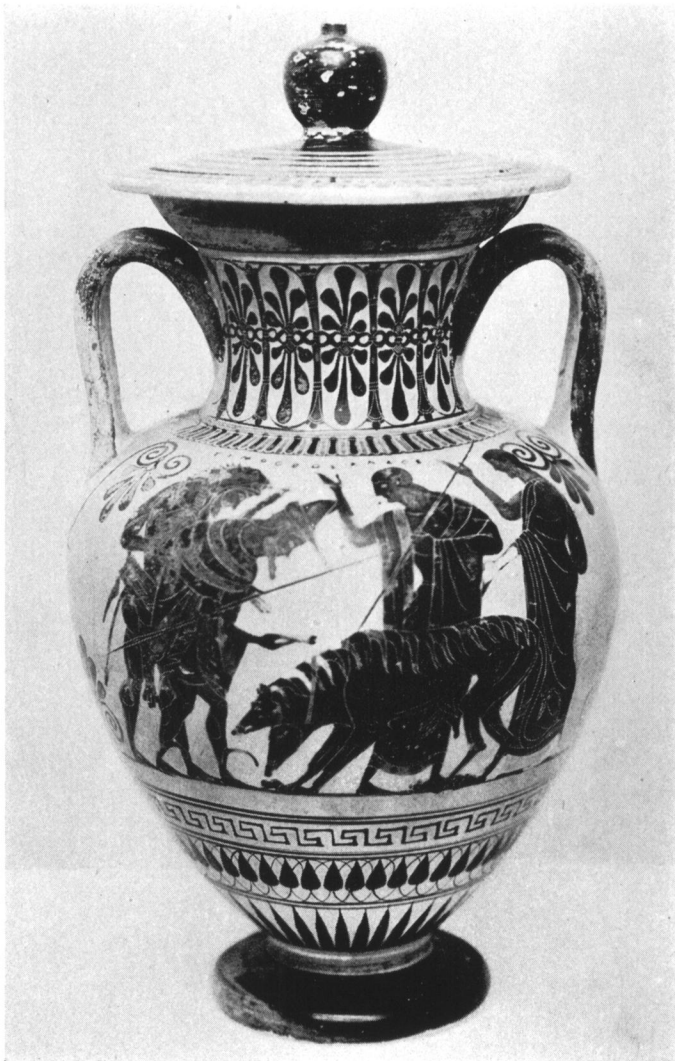
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BULLETIN OF THE CITY ART MUSEUM OF ST. LOUIS

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ATTIC AMPHORA, BLACK FIGURED PERIOD
Washington University Collection



LATE BLACK FIGURED KYLIX

Washington University Collection

GREEK PAINTED VASES

THE true story of Greek Vase Painting is not yet ready to be told, nor will it be until more earth is turned up in the countries bordering the Mediterranean, and even in other parts of the world. It may be that the present classification of this interesting pottery will require a re-classification by the archæologists who have already within the last sixty years extended the vanishing point of Greek and kindred arts from 776 B. C. to 1300, 1500 and as far back as 2500 B. C.

The painted Greek vase, as it is known by the visitor of art museums, has enough in common with the pottery of those early ages, in form or in decoration, to establish a relationship between them. The slim-waisted, wide-hipped, simian-handed man of the Minoan period of decoration is very like the man on the vase of the Black Figure Period, and the coiled tentacles of sea creatures on Mycenæan ware appear to develop into the S's and scrolls of later work. On Mycenæan vases the ivy leaves of Dionysos are already seen in the same system of decoration that we

find in the V century B. C.; and who can say at this early date in the study of these things, that they are merely abstract units of decoration, any more than he can safely conclude that the eyes (a prominent decoration on Greek vases also) on Chinese ritual bronzes are abstract decorative motives? The painted Greek vase is not like other pottery; it is a mystery as well as a thing of beauty.

In the meantime it is convenient to make use of the chronologies as established, and the most of the conclusions, while we are waiting for fresh evidence. We do not know certainly the uses for which some of these vases were formed and decorated. We read of shapes that are as yet unidentified by the archæologist; we have not the key to the subject of decoration in numberless examples; we do not know why sacred and profane subjects are employed in decorating the same object; we do not know why their sombre, if beautiful, color scheme was adopted, nor the composition of the glaze or varnish, or the degree of heat to which the ware was subjected. We can surmise and deduce from examples, but we do not know.

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Some few years ago it was sufficient to simply classify these vases as Black Figured and Red Figured; they were called Etruscan Vases. Since their discovery new finds from various parts of the south of Europe, the islands of the Mediterranean, Egypt, Asia Minor, and the Crimea, have increased their number to untold thousands, scattered through the museums and private collections of the world, resembling each other, differing from each other, and furnishing examples and references for the great number of books that have been written upon them, in a dozen languages.

A study that is concerned chiefly with painted vases usually begins with Geometric and runs through the Black Figured, the Red Figured, and the white ground decorations (particularly the Attic White *Lecythoi*). This broad classification is divided and subdivided according to the taste of the explorer and is justified by the exceptional pieces scattered through the collections, by the overlapping of styles and revival of earlier effects in later work.

At what time the first examples of this art came, in modern times, to the attention of those who thought well enough of them to preserve them from destruction is, of course, not known. They were first mentioned in writings, it is believed, about the end of the XVII century, and collections were formed in the XVIII century; but it was not until the XIX century that anything like a scientific study began. That thousands of examples that would have been precious pieces of evidence in the historical development of the subject have been lost through ignorance, neglect, and wanton destruction is a painful fact. The first study was rather a battle of theories



LATE CORINTHIAN JAR
Washington University Collection

and some similar forms were in use than a judicial summing up of the evidence, nor can one at this day find among the authorities one who can affirm, like Polonius in his prime, "—when I had said 't'is so,' t'was so."

The discovery of the pottery in tombs led to their being regarded as made for that purpose only; that this is true of many is conceded without question; that many were not made for general use is also without doubt. Many also, like the figurines found in various lands having a connection with Greece as colonies, were for different purposes: decoration, votive offerings, mortuary and other purposes not known with certainty; but not for homely use. The form in few instances, prothesis, loutrophoros, is appropriated exclusively to tomb purposes; all shapes known to us have been found with and without decorations. The Etruscan origin of the fabrication of these vases, as a theory began early in the XIX century, was contended for strongly and

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dies hard. The forms were common to all civilized peoples of the period and some similar forms were in use by the Egyptians at a still earlier period. There were potteries producing such wares in Etruria, and there were Greek potters and decorators established in Etruscan cities; but the difference between Greek vase painting and Etruscan vase painting is believed to be evident, and the issue no longer a live one. Archæological research has disclosed a great deal within recent years, and the presence in certain portions of Greece, Asia Minor, the islands of the Mediterranean, and Egypt, of pottery peculiar to those particular places has enabled the savant to "plat" the wares of each one, determining the characteristics of each so that these migratory objects are now assigned to the places with a good degree of accuracy.

Their migrations are explained by the commerce existing between countries or peoples united by ties of kindred. To say that an object is an article of commerce is not to call it a commercial product in the modern sense; it need not imply in this instance, vessels for daily household use; but might indicate an extensive export trade in an article of luxury or for temple or burial purposes. It does not imply that because the handiwork of a craftsman is to be exported he need execute it in a manner to make him ashamed to sign it with his name. Nor did these potters and decorators; they signed the pieces of which they approved, the potter or manufacturer signed sometimes, the painter sometimes, and often both potter and painter. It seems to be taken for granted by authorities that the manufacturer was not an exploiter of the skill of others, but a practical potter or painter and his

signature had not the limited significance of a trade mark, but was a token of satisfaction and self-gratulation. Not only ambitious efforts at striking compositions of figures bore the signature of the artist; but those painters who never made a decoration more remarkable than a palmette or animal to a vase, signed when they thought it good—an instance is the painter Tleson.

That some wares were commercial as compared to finer products must be admitted, and that two classes of productions were carried on at the same time must be true of those days as it is of today; but the commercial pottery was not often carefully put away with the dead, it may be safe to say, and the type preserved to us is for that reason not as a general thing the pottery in common use.

The white lekythos—a distinctively burial vase, the prothesis decorated with a burial scene and used as a monument on burial mounds, the loutrophoros for the unmarried dead, at least a good half dozen of the distinct types of vases familiar to us, were used for burial. The panathenaic vase was a show vessel, as were perhaps many others which by their decoration seem unfitted for common use. Rayet found the suggestion very amusing that a people so gifted with a sense of the fitness of things as were the Athenians could make soup in a vessel decorated with a figure of Athena.

It seems difficult to apply any logic of evolution in an abstract sense to this subject; the decoration of the Minoans of 2500 B. C., was superior to that of the Mycenæans of 1300 B. C., as the Red Figured Vase of the V century B. C., was, from our point of view, superior to all vase decoration.

It is scarcely probable that any

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such ceramic evolution as occurred in Europe in the XVIII century took place; whether extended over a long space of time or a short one; rather an evolution of custom and thought.

It is rather an insult to the Greek mind to assume that a decoration was adopted because the head of an atelier had seen a novel decoration on some imported pot. In the East a caravan carried not only wares but religions and philosophies, a trade route was a thought conduit. Athens was a lodestone attracting the best art from all sources and a distributing point to all her colonies of similarly minded people.

It is customary in reviewing Greek vase painting to begin with the Geometric Style, to proceed to the Oriental Influence, the Black Figured, the Red Figured, and those with decoration in relief called variously Megarian, Arretine, and Samian, and with excursions into many varieties of these several groups.

The Geometric invites comparison with the decorations of Egypt, Assyria, and other eastern countries with which its system of ornamentation has a great deal in common: the use of bands made up of angular, and circular units, singly or combined, the frets and checkers with which we are familiar, processions of human figures, horses and chariots, birds and other forms, treated in a style that we are taught to call archaic, which are not childish but betray a close observation in some details and a large tolerance in others. A figure with a head like a badly drawn bird, a body like an hour glass or double axe yet with well developed thighs and calves, is, with the other things we do not understand, not to be dismissed with the verdict of "childish", for children do not make admirably



Fig. 3. RED FIGURED PELIKE.
V CENTURY B. C. South of Italy
Acquired by the Museum, 1921

shaped vases and decorate them in that manner.

The figures of men and animals are in shape adjusted to the spaces in which they are placed. It was a custom at one period to divide the decoration of certain areas of a vase, the shoulder or neck for instance, into vertical bands in which the thin figures of men and other creatures elongated in a manner displeasing to the realist, fit as they could not have done if given normal proportions. When a procession of mourners is required to fit a comparatively narrow band, there is a convenient precedent to give them whatever proportion will best suit the space; a condition agonizing to a modern decorator, and to be solved by a repeating pattern of less importance—an expedient not uncommon also in the X or IX century B. C. When the decoration in any

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period is of the best, the fabrication seems to be in keeping; the clay finely ground, without impurities, and well potted generally. It is well to be extremely cautious in attempting to generalize from any examples or even quantities of objects discovered; if the best ware of Dresden and Sevres alone survived from the XVIII or XIX century, we would think well of the ceramic art of that period; if inferior Staffordshire ware survived, we would think less of the period.

Some of the best examples of these decorations are to be seen on large funeral vases discovered in the Ceramicus (near the Dipylon, from which comes the type name of the Dipylon), which suburb of Athens supplied the clay and the potters, the same type of potters no doubt who stimulated with spans the fat runner in the torch race, as related by Bacchus in the play *The Frogs*. For the vases, commercial and special, that placed Athens foremost in the world in this art were made here.

The Geometric Style, with the addition of the Oriental influence, made the type known as Corinthian, from the style both of forms and decoration, which was fabricated at Corinth from a very early period until the collapse of the industry. Among the interesting things to be noted in a comparison of the different types, is the number of distinct wares typical of the places in which the pottery seems to have been made, separated by comparatively short distances. It might be assumed from the differences in styles and the tenacity with which they were held that the towns or districts were without communication, but the truth seems to be that there was a very active commercial intercourse between them.

The Corinthian type is characterized by the prevalence of certain

forms not as elegant in contour as those of Attica, her rival, and a system of decoration that held its own without change, for which there may have been commercial reasons stronger than any human love of change.

The system consists of the same bands of geometric units to which have been added as motives the birds, animals and monsters derived from eastern cults with Eastern manners of representing them, and certain floral forms. Up to the time of the adoption of this style, the birds and beasts used in ornamentation, with few exceptions, were native to the country; from this time winged beasts, and human-bodied creatures with fish or serpent tails, human-headed birds and sphinxes are common with human beings in combats, dancing or other motives. A characteristic of this style is a sowing of the backgrounds of the bands with detached rosettes of various types, and the introduction of scrolls that appear to be derived from the lotus. The ware is paler in color than that from the neighborhood of Athens and the color of the varnish warm red to brown. The decorations are also retouched with red or purple and white.

An example in the Museum belonging to the Washington University collection is a late Corinthian jar of globular form with three heads of women in the round, rising from the shoulder and backed against the wide rim. The faces are pale clay color, have long oval eyes; and the black hair in the early manner ripples over the forehead and hangs in masses on each side of the neck.

The painted decoration consists of a wide band of creatures with human heads and curving wings in the Assyrian manner, lions and birds. All have decorations of bands of beading,

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details in incised lines, and are retouched with red on the faces and wings. In such parts as the legs and tails the varnish runs very pale brown. Further decoration is in bands of checkers, meander and rays; and separating the frieze of creatures into two parts is a decorative unit peculiar to Corinthian pottery, a rosette combined with petals and tendrills into a geometrical ornament, used singly or as a frieze. The height of the form is $5\frac{1}{4}$ inches. The cover does not appear to belong to it. This piece was noticed, with another Corinthian piece in the collection, by Furtwängler in a pamphlet published by him after his visit to this country in 1904: *Antiken in den Museen von Amerika*.

The Black Figured Style may be said to have commenced, if it can be said to have had such a thing as a definite beginning, about 700 B. C. In Attica the Dipylon pottery seems to have had a link with the black figure decorated pottery in a ware, known as Phaleric, a finer pottery on which the figure becomes more important than in Geometric style decoration. There had been considerable use of figure composition in that style, combats, dancing, processions of chariots etc., but about this time the figure began to push the conventional decorative units into the background. There were two methods of employing the new style: To leave the body of the vessel in its natural terra cotta on which the figures and other decorative forms are painted in silhouette with incised details and retouches of a purple color; and a division of the surface into one or more panels for the setting of the scene, the remainder of the space being covered with the warm blackish varnish with bands of meanders,



Fig. 1. LATE BLACK FIGURED
ATTIC AMPHORA
"Heracles Carrying off the Tripod"
Acquired by the Museum, 1921

scrolls and other established decorations.

The glaze or varnish, which resembles bitumen, is said to have been composed of manganese and oxide of iron. It cannot be said to have the properties of what are ordinarily called glazes, and resembles paint and nothing else. In some instances it scales off like paint, in others it runs brown or yellow as if too much medium had been mixed with it, and certainly could not have required much heat to dry it in or on to the surface. From the decorator's point of view it is an ideal medium, with a minimum of restraint.

Those writers who love to generalize lay down certain formulæ as the modus of the painter of black figure vases: That he incised his out-

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lines, that he had no preliminary sketch or tracing on the surface, while the truth is that he did and he did not, he had and he had not; there appears to have been no restraint save that he could not erase.

The peculiarities of the early black figure decoration are marked and puzzling. The presence of a perfectly understood contour in some parts in conjunction with abnormal proportions in others, the slim ankles and preposterous hands and feet, characteristics which sometimes crop out even in the Red Figure Period. The facility of the decorator shows in his work; there is a difficulty, in line work, while drawing rapidly to keep an eye on both sides of a leg or arm at the same time, and produce a right proportion. In the Black Figure Period this dilemma never impeded the progress of work, where the form could be enlarged at least, if not contracted; but there is evidence, if one has an eye to see, that something emancipated the worker from hampering restraints of that sort. In the best red figured work the facility of drawing is remarkable—not to be fully appreciated save by those who have worked, under somewhat similar conditions, on a curved and circumscribed area.

We are told that the first mythological subject appears on Greek vases about 600 B. C. We are told that pictorial representations of the interiors of pottery ateliers, as depicted on pottery shards and plaques, show us how painted Greek vases were made and fired. The figure of Nike hovering over the potter and Athena presiding over the baking, of course we reject as not literal, while we accept as literal the representations of the methods pursued by the elegant young gentlemen at their work.

All ateliers have their secrets and methods of doing things. There are evidences of these in the later Red Figured style rather than in the Black Figured style which is not so sophisticated, but one can see interesting bits of methods. A decorator places his large scrolls about the base of the handles of an amphora in a workmanlike way with the proper idea of symmetry; apparently another worker takes up the piece and places his figures as they should be, but overlapping scrolls and figures sometimes result in strange excrescences and appendages to the figures. A kylix, the favorite form with many decorators, in the same collection, late Black Figured style, has a band of decoration placed so high on the piece that the narrow black band at the lip cuts into the heads of six men and two horses, which decoration is repeated on the opposite side with such similarity as to suggest a stencil. Two men are in combat with spears and shields, naked except for high-crested helmets; on either side a young man holding a horse, seen from the front, with something very like perspective about the position of the legs, and at either side an older bearded man draped and holding a spear. The details are broadly incised, the draperies are retouched with purple-red, the figures have the archaic peculiarities of form and elongated eyes in profile. There is no other decoration outside save lines carefully made by striping, which could only have been made on the wheel.

Inside, the ornamentation on the bottom is red figured, a band of zig-zag petals placed end to end, red stripes outlined by black lines, surrounding a terra cotta center rather small for a large chimæra in black with incised details, retouched with

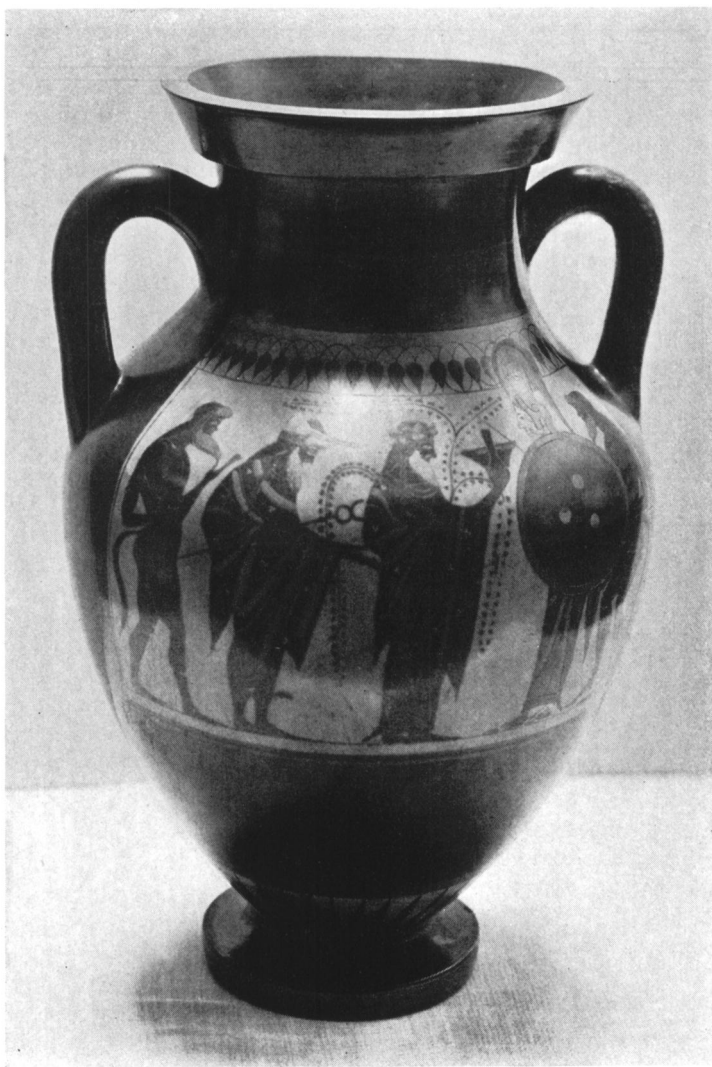


Fig. 2. BLACK FIGURED ETRUSCAN AMPHORA
Acquired by the Museum, 1921

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broad masses of purple and red. The dragon tail is cut short as an unnecessary detail. It is of remarkably thin ware. This piece was also described by Dr. Furtwängler.

An Attic amphora, late Black Figured Style, which he described, (calling it "very careful and good") with the subject Heracles carrying off the tripod, has also its peculiarities of decoration. The composition contains Athena, Artemis, Apollo, and Heracles. The crest of the helmet of Athena runs up into the border above and interrupts its course on one side, while on the other side the large ornament near the handle hangs from the crown of Artemis like plumes.

Try as one may he cannot find the slightest trace of a division between the figures where one overlaps another or a leg crosses another, save the afterwards incised lines. It would be impossible to lay out and execute such a meaningless silhouette without a pattern carefully followed. "Very careful and good" certainly applies to the purely ornamented features of this vase, for they are very delicately painted; this piece, fig. 1, has been in the Museum a long time, but has been only recently acquired by purchase.

Another Black Figured (Etruscan) amphora shows the second method of decorating, by panels, the body of the vase covered with the rich varnish with very little ornamentation in bands. The figures are Athena, Dionysos, and Hermes (bearded) and two satyrs; on the opposite side a composition of the crowning of a hero, Heracles or Thesus, by Athena. These, in the Etruscan manner, are on orange painted grounds and have a great deal of painted as well as incised de-

tails. This vase, fig. 2, has also been recently purchased.

The Red Figured Style, early, late, and graceful, was the last and most remarkable of the styles and perished in a species of "art for art's sake". It in general might be called a dramatic or terpsichorean style. The figures are conscious that they are posing, not self conscious but conscious, knowing that their posing is desired by the purchaser, and their attitude prescribed. The best art is shown in this style, but possibly not the best decoration; the most beautifully drawn figures, beautiful faces, dramatic compositions, wealth of illustration, inexhaustible fancy, perfect acquaintance with the most graceful attitudes the human figure is capable of taking.

The theatre, the games, the processions, seem to furnish the models for these decorations, and it can scarcely be doubted that by the time vase painting had reached its highest point, according to its standard, society in Athens had also reached the point where the right way of doing anything or everything was perfectly well known and put in practice. This graceful conscious form of art has never succeeded anywhere else except in the far eastern countries of China and Japan and partially so in France.

The spirituality of the severe style, which was brought in about the end of the VI century, was the result of the introduction of the Eleusinian religion or mystery with its ceremonies, which had such an effect on the Greek people, and is supposed to be shown in the dignity of the figures in the black figure decorations. For serious and religious subjects the Black Figured Style was not entirely superseded; but to a dramatically inclined people (the theatre was immensely popular in Athens in the V century)

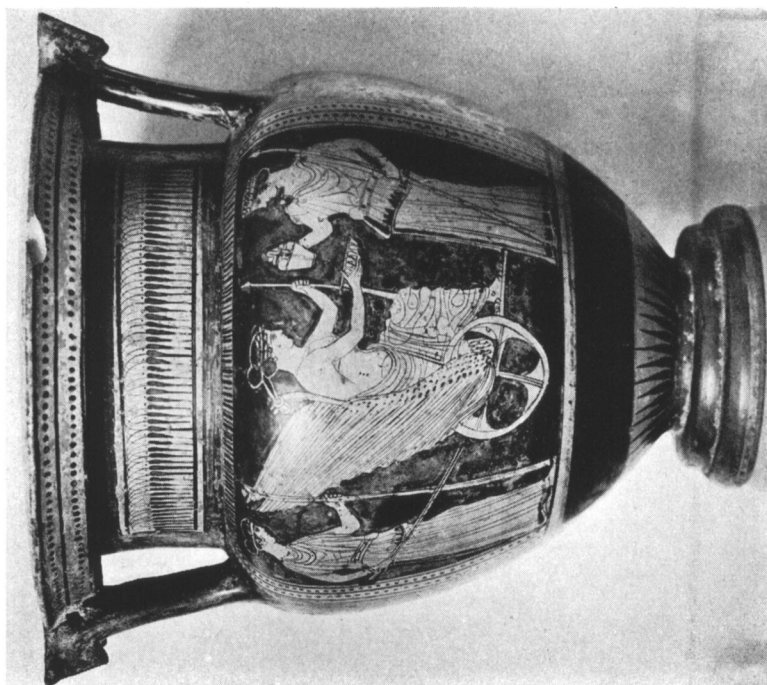


Fig. 4. RED FIGURED CELEBE, Circa 450 B. C.
Acquired by the Museum, 1921



Fig. 5. RED FIGURED BELL CRATER ATTIC, IV CENTURY B. C.
Acquired by the Museum, 1921



Fig. 6. RED FIGURED CELEBE
Acquired by the Museum, 1921

who were already laughing at their gods in the comic plays, severity was not particularly necessary or very agreeable. The gods were becoming humanized, Aphrodite only a smiling well dressed woman, Hermes a very agreeable fellow whose interest it was well to cultivate.

It is remarked upon that in many inscriptions on the vases the vowels are multiplied as if to give the effect of singing, and that the figures of nymphs and young men who are not principals in any scene stand about like the chorus.

It is curious that portraiture of his-

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toric personages was not in favor, nor were current events. "How," asks M. Pottier "can we understand that during the Peloponnesian war, which was the period of the greatest production of pottery in Athens, not one painter of the time recalls by one line its tragic events."

In the Red Figured Style the master draws the figures, with or without the assistance of sketches, it is no great matter to us now, using a brush whether small or large, capable of giving lines of varying width. He then gives the piece to an inferior with a prentice hand and a larger brush, who fills in the blank spaces. The light space about the head which keeps the black hair from being lost in the background is not left by the assistant, but is the boundary outline made by the master. Who painted the ornament or added the white touches, sometimes most unskilfully or hurriedly, we cannot know; it would no doubt depend upon the size of the atelier or the condition of trade.

Fig. 3 belonging to the Museum is an early Red Figured pelike from the south of Italy in the last half of the V century B. C., Aphrodite enthroned, gracefully seated, looks smilingly toward an attendant who brings in her hand what may be a basket, while Eros, winged, hovers overhead; on the left is a young athlete, with the remains of a painted staff in his hand. Much of the retouching has vanished, the remains of floating draperies or scarfs are to be seen about Eros. On the opposite side of the vase is apparently the same young man, and possibly the same attendant. He holds a wreath in his hand, and she a tall basket, above is a ribbon looped up. The meaning may be merely complimentary to a young man, love for whom

by all persons is inspired by Aphrodite, or the young man who enjoys such high favor is snatched away from life, or it may mean good wishes for the success of his affairs of the heart, or who knows what.

A colonnette or celebe, Red Figured, fig. 4, has as its principal decoration Triptolemos in his winged car, a mere seat like a wheel chair in this instance; he is of a feminine type, particularly in the dressing of his hair. He holds out a phiale into which Demeter is about to pour from an oinochoe. She holds a torch, and behind Triptolemos stands Core with two torches, one pointing downward. The drawing is somewhat sketchy, no doubt it lacks the retouches of white that would have covered the lines of drapery that show through the staff of the torches, if torches they be. Dr. Furtwängler called them torches, but they are very like small headed spears. The varnish has also worn away much, in some parts down to the surface of the ware. On the opposite side are three draped youths with rough sticks, quite chorus like.

There is a good deal of delicate ornament on the top of the wide edge of the mouth similar to that on the neck, a row of long petals with interlocking stalks, and over the handles a well drawn palmette. The piece is called Attic and of the period about 450 B. C., and is a recent purchase.

Fig. 5, a bell crater, Attic of the IV century, Red Figured, is mannered to the point of affectation, the composition crowded and seeming to have been one customarily used on a larger surface. It is Bacchus on his panther, surrounded by his usual attendants in dramatic attitudes, a drawing produced with great freedom by a hand habituated to its work. There are on the opposite side

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of the vase three young men, draped, who are also treated in a very sketchy manner. It is a point always worth noting that these paintings have the defects, not of groping and hesitating ignorance, but of freedom carried to excess. This piece, also mentioned by Dr. Furtwängler, was acquired by the Museum.

Another celebe, Red Figured, fig. 6, belonging to the Museum, in the shape of its foot recalls those amphoræ without feet and the stand required to make them stay upright. Its decoration in panels has a composition of three figures on each side, three draped youths on one side, two athletes and a girl on the other side. This is in the class of decorations spoken of as having everyday life for its motives, but the scenes are abstractions and man in general rather than in particular. This characteristic is cited as one of the difficulties in the way of interpreting the subjects of decorations. There are many figures of poets and poetesses reciting; but there are not known to be over a half dozen recognized poets, and Homer not among them, and only six representations of Sappho on such vases.

In a distinct class of vases, one of the most beautiful, is the Athenian White Lekythos. It is interesting as well as beautiful from several points of view. It has the same shape as the ordinary red ground lekythos, the same units of ornamentation, but the figure decoration shows that it was used for but one purpose, for burial with the dead. The subjects of many might be passed over as scenes in ordinary life, which they may be, but they have a significance after one has the key to what appears to be their purpose. But, like the figurines of the neighboring district of Boeotia, which we do not entirely compre-



ATHENIAN WHITE LEKYTHOS
Washington University Collection

hend, neither can we say we know exactly why specially decorated vases were buried with the dead. There had been earlier white ground pottery decorated in various colors, some in line decoration; but the application of the style to a type of delicate il-

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lustration, it might be called, in fugitive colors, of scenes and symbolic types having to do with partings and death, although used on other vases, became particularly adapted to the purpose for which these were decorated if not potted. The scenes of mourning and entombment have given those who have studied them what is considered by them a clue to the procedures and the beliefs attending death as held by the Greeks, but one has always the mental reservation to make that these scenes are as symbolic—as impersonal—as any other types on Greek vases. When Hypnos and Thanatos deposit the dead in the tomb, and the dead watch their gentle ministrations without terror or anything but a placid attention, we know that these scenes are as symbolic as others where the dead step into the boat of Charon, and why not also those scenes that may have some resemblance to what we may think took place at and after death!

Fugitive color is proper in speaking of the decoration of these vases: One in the Museum, characterized by Dr. Furtwängler as “of the finest kind”, has for decoration a woman standing by a chair and holding in her hand a covered cup without handles, as near in form to the *horkion* with a cover as anything else. Within the last twenty years or so the crimson of her mantle has almost disappeared leaving the merest stains over her shoulders, and the method employed on these vases of drawing the form naked and covering it afterwards with drapery is plainly shown in the fading out or flaking off of the delicate pigment used. It would almost seem as though the heads on these vases were real or idealized portraits on conventionalized bodies, they are

so full of delicate character and are so carefully done compared to other parts.

One is disposed to doubt whether the hand that drew the head and neck on this vase was the same that drew the arm and cup. This piece one judges from the incomplete ornamentation was one of the type to be seen from a certain point of view.

In the island of Sicily the rule seems to have been to place a *kylix* on the left side of the head, an *alabastron* under the right arm, and a *lekythos* under the left arm.

Here we have in this arrangement a drinking cup, an anointing jar, and a pitcher; a survival of objects formerly believed necessary for the dead on his journey, containing food or at least drink, and a comforting odor or unguent, later the vessels had nothing in them or were only partly hollow, mere symbols.

That their use survived and survived in a beautiful form is not singular. Many things are illogical but beautiful. C. P. D.

ATTENDANCE

The attendance at the Museum during the calendar of 1921 was 284,889, a gain of 43,942 over the preceding year. The attendance by months during 1921 was as follows:

| | |
|-----------|--------|
| January | 17,764 |
| February | 16,887 |
| March | 17,532 |
| April | 23,579 |
| May | 27,713 |
| June | 26,518 |
| July | 33,288 |
| August | 41,052 |
| September | 24,738 |
| October | 28,609 |
| November | 17,428 |
| December | 9,781 |

Total.....284,889